

A
SPECIMEN
OF
PERSIAN POETRY.

Kāfūz Shīrāzī
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A
SPECIMEN
OF
PERSIAN POETRY;
OR
ODES OF HAFEZ,

With an ENGLISH Translation and Paraphrase.

Chiefly from the SPECIMEN POESEOS PERSICÆ of

BARON REVIZKY,

Envoy from the Emperor of GERMANY to the Court of POLAND.

WITH

Historical and Grammatical Illustrations, and a complete Analysis,
for the assistance of those who wish to study the Persian Language.

By JOHN RICHARDSON,
FELLOW OF THE SOCIETY OF ANTIQUARIANS.

L O N D O N :

PRINTED AND SOLD AT N° 76, FLEET-STREET.

M.DCC.LXXIV.

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P R E F A C E.

THE commerce and politics of *Great Britain* are now so intimately connected with those of *Hindostan*, that every important change in that great empire must be highly interesting to this kingdom.

Among all the arrangements, suggested by the wisdom of Parliament, for the government of our settlements in those distant regions, few perhaps could have had more salutary consequences, though none has been less attended to, than the encouragement of the study of the languages of princes with whom we must treat, people with whom we must trade, subjects whom we must govern.

That the languages of a country where a man resides, and with whose natives he has much intercourse, are highly important to him, is a position unnecessary to be enforced, because universally admitted; nor is the conclusion less obvious, that if such knowledge is to the highest degree useful to individuals, how much more consequential must it be to the representatives of a great commercial body, whom a revolution unparalleled in the annals of any nation has placed as sovereigns over countries extensive, populous, and rich. So circumstanced, however, to be still under the necessity, in every transaction of moment with the powers of those countries, to correspond and converse with them by the intermediation of interpreters, whose ignorance perhaps is only to be equalled by their perfidy, is not only tedious, indecisive, and dangerous, but ill-suited to the dignity of Britain, as a powerful and a learned nation.

To enlarge on the innumerable inconveniences to which the East India Company have been often exposed from the too general ignorance of their servants, in the languages of Hindostan, and on the dangerous necessity arising from thence of employing the natives in negotiations of the the greatest secrecy and importance, would be idle, because lamented by many of the most able writers on India affairs, and confirmed by every gentleman who has returned from those countries. The frauds which accident has discovered in the department of revenue afford strong presumption that many more have been committed undetected; and the treachery of Poniapah, interpreter to General Lawrence, is sufficient, were there no other examples, to set in the strongest light the dangers to which their affairs have been in a variety of circumstances subjected from this cause alone*.

* See ORME'S History, p. 350. The story is long: the editor will only transcribe therefore the inference with which this elegant and intelligent writer concludes; "This complicated

To guard against treachery, therefore, in negotiation and war, and against fraud in revenue and commerce, are surely objects of the first magnitude, but which never will be accomplished till English gentlemen can officiate as their own interpreters; for with people, whose leading principle is circumvention, the greatest severity of punishment * will never effectually deter, where the object is important enough to invite to treachery, where the chance of impunity is superior to that of detection, and where successful villainy is no impeachment of character.

The want of knowledge however in the Persian, the great court language of India, ought by no means to be imputed either to the want of ability or inclination in our gentlemen abroad, many men of the best parts and good education

“ treachery shows to what dangers the affairs of Europeans in
 “ Hindostan may be exposed by not having persons of their
 “ own nation sufficiently versed in the languages of India to
 “ serve instead of the natives as interpreters.”

* Poniapah was blown from the mouth of a cannon.

having filled with applause the various departments in India; but though fully sensible of the high importance of the study, they have found the difficulties arising from the want of dictionaries * and other introductory books so great

* Four years are now elapsed since the editor of this publication conceived the design of publishing *Meninski's Thesaurus* with an English translation and other improvements. He communicated the plan to *William Jones, Esq;* then at Spa, who on the most liberal principles engaged in the superintendence of the work. To give a history of the zeal and assiduity with which this great object was pursued through inconceivable difficulties and disappointments, would be extremely uninteresting to the reader; it is only necessary to say, that though the list of subscribers in point of quality was extremely flattering, yet the *sang froid* with which it was viewed by the Publick at large made him at length, after much loss and more labour, reluctantly listen to the voice of prudence, and desist from an undertaking which, from the vast expence and inadequate encouragement, promised no recompence but fatigue and loss of fortune; seasoned perhaps with that ridicule and censure, which men of confined ideas will ever liberally bestow on every undertaking, how deserving soever, which does not prove successful.

Another plan on a less complicated and less extensive scale, however, appearing to be wished for by some of the Directors of the honourable East India Company, the editor, in consequence, presented a specimen to the Court, which met with approbation; but the affairs of the Company being by this time under the consideration of Parliament, they could not afford that assistance which in other circumstances they would most readily have granted: they were pleased however to subscribe

and insurmountable, that they have been discouraged, and desisted from the pursuit.

In such circumstances, therefore, any humble attempt, however inadequate, towards removing such obstacles, may plead at least for an alleviation of censure with regard to the execution.

The following Odes, now offered with the greatest diffidence, were by no means originally intended for the publick eye: they formed, about two years ago, part of the editor's exercises in the course of his endeavours to acquire the little

for *One hundred Copies*, and to recommend it, by a minute of Court, to every person going out in their service to India.

Candour makes it necessary further to add, that many years having now been lost, from the want of that encouragement necessary to insure success to an undertaking so arduous and laborious, Mr. Jones has in the mean time been called to the Bar, to the duties of which he proposes now to dedicate his whole attention: having therefore taken his final leave of Eastern learning, he will not now be induced to employ any part of his time in an active concern in any work relative to those languages.

The principles of the new plan will be laid before the Publick on or before the 16th of May, when the Editor respectfully requests that such of the original subscribers to *Meninski* as incline to withdraw, would send their receipts, in order that the subscriptions may be returned.

knowledge he possesses of the Persian language; when happening to submit them (with the view merely to the obviating of doubts) to some gentlemen whose character and abilities he looks up to with respect, they were pleased to approve of the plan, and to declare their opinion that the publication might be acceptable. Want of confidence however, and the necessary attention to affairs of more immediate importance, have hitherto induced him to delay it; and it now remains with the reader to determine, whether instead of *Two*, it had not been more prudent, agreeably to Horace's advice, to have kept his piece *Nine Years*.

The proper name of the poet from whose works they are extracted was *Mohammed Sbemseddin*, though much better known by the title of *Hafez*, which among other significations implies *a man of great memory*. He was born at *Sbirax* the capital of *Farfistan*, the ancient *Persis*, under the dynasty of the *Modbasserians*, and

lived at the period when the great *Timur* or *Tamerlane* defeated the sultan *Shah Mansur*. He died in the year of the hegira 797 (about 1394 of the Christian æra) and was interred at *Shiraz* precisely at the time that sultan *Baber* made himself master of that city; over which spot *Mohammed Mimai*, preceptor to that prince, afterwards built a chapel and erected a monument to his memory. His poems were collected after his death into one volume by *Seid Cassim Anovar*, and have been ever much admired in the East for the sublimity of stile, the variety of thought, the brilliancy of sentiment, the elegance and ease of expression; but above all, on account of the mystery which many of the Mahometans have pretended to discover in them, being distinguished by some with the epithet of *Lissan ghaib*, the *Language of mystery* *. *Hafez* was much cared for by many princes, particularly by the sultan *Ahmed Nekkani* and by

* See Note to p. 15.

Tamerlane; but it appears that he was not ambitious of riches nor of honours, preferring a life of retirement among his friends to the more dazzling attractions of a court life.

The *Ghazel* or Eastern Ode is a species of poem, the subject of which is in general *Love* and *Wine*, interspersed with moral sentiments, and reflexions on the virtues and vices of mankind: it ought never to consist of less than five *beits* or distichs, nor to exceed eighteen, according to *d'Herbelot*: if the poem is less than five, it is then called *rabat* or quatrain: if it is more than eighteen, it then assumes the name of *kasfide* or elegy. Baron *Revizky* * says, that all

* A small publication of this nobleman's at Vienna in the year 1770, intituled, *Specimen Poeseos Persicae*, has given the editor the principal assistance in this work. Though not calculated for the mere learner, the materials the Baron has drawn from *Sudi*, *Sururi*, and other learned Turkish commentators on *Hafez*, joined to his own uncommon erudition and genius, make it an acquisition of value to those who understand Latin sufficiently, and desire to make a progress in the Persian language. It is however, he believes, extremely scarce, having never seen but one copy, which was a present from the noble author to his equally learned and ingenious friend Mr. *Jones*.

poems of this kind, which exceed thirteen *beits*, rank with the *kasside*, and according to *Meninski* the *ghazel* ought never to have more than eleven. Every verse in the same *ghazel* must rhyme with the same letter; and when a poet has completed a series of such poems (the rhymes of the first class being in *elif*, the second in *be*, and so on through the whole alphabet) it is then called a *divan*, and he obtains the title of *Hafez*, or, as the Arabians pronounce it, *Hafedh*. *Divan*, however, is not always confined to poems of this species, the title having been frequently given to complete collections of works, written by one author, in *prose* as well as *verse*, and seems particularly to have been applied to such collections as were made after his death. Several *Arabian*, *Persian*, and *Turkish* authors have completed *divans*, and some have borne the title of *Hafez*, but *Mohammed Shemseddin* seems alone to have enjoyed it, by way of eminence, unrivalled for many ages.

The *ghazel* is more irregular than the Greek or Latin ode, one verse having often no apparent connexion either with the foregoing or subsequent couplets. *Ghazels* were often, says Baron *Revizky*, written or spoken *ex tempore* at banquets, or publick festivities, when the poet, after expressing his ideas in one distich, impatient of confinement, roved through the regions of fancy, as wine or a luxurious imagination inspired *.

Before, therefore, a decisive criticism ought to be hazarded on compositions of this kind, regard should be had to the genius of the eastern nations, to local and temporary allusions, to their religion and laws, their manners and customs, their histories and traditions; which, if not properly understood, must involve the whole in obscurity:

* It is a common entertainment for the great and learned men in Persia to assemble together, with the view to an exercise of genius, in the resolving of enigmas, talismans, or engravings on seals, and to rival one another in the facility of composing and replying to extempore verses, in which, from practice and a natural liveliness of fancy, many of them arrive at an astonishing proficiency.

and it must consequently be equally improper to sit in judgment on the *ghazel*, and try it by the laws of the European ode, as to decide on Shakespear according to the mechanical system of the French drama, or to condemn a fine Gothick building, because irreconcilable with the principles of Grecian architecture.

The leading object in this specimen has been to render the prose translation as literal as the idioms of the languages would admit; and as the learner is often perplexed with the compounds, and finds great difficulty in tracing the derivatives to their respective roots, the editor has endeavoured to guide him with all the perspicuity in his power, by analysing every word. The learned may possibly think that he has descended to too great minuteness, which to them may appear unimportant, and that the repeated analysis of the same word, occurring in different passages of the original, was superfluous; but trifles to the intelligent are serious matters to those who are

yet to learn, and too much assistance and encouragement can hardly be given to those who wish to acquire languages at first view so seemingly rugged and formidable.

With regard to the mode of pronunciation, the editor has in general followed that of Meninski, with such alterations as were evidently necessary to express the sounds in English, as *jæd* for *gæd* (جعد) *che* for *ce* (چه) *khun* for *chun* (خون) *muzshde* for *mujde* (مژده) *mesht* for *mest* (مشیت) *bukshayed* for *bukshajed* (بکشاید). The غ he has, after the manner of Meninski, Revizki, Mr. Jones, and others, uniformly expressed by *gh*, though in many instances, which practice only can make familiar, it assumes a strong guttural sound resembling the Greek ρ or the aspiration of the Northumberland *r*. The ع has also a variety of modulations, of which no general rules can convey any just idea. As all grammatical instructions however can only give the learner the mere outlines of pronunciation, his ear must after all

be his principal teacher; especially where the same standard will not universally prevail in the various countries where the language is spoken. The *Persians* differ much from the *Arabians* in the pronunciation of the same word, and the native of *Ispahan* has a very distinct manner from the inhabitant of *Hindustan*. To multiply examples would be endless; the editor has heard a gentleman, who from his long residence in *Persia* has acquired a great facility in speaking the language, pronounce آبادانیدن *abadouniden*, which an Indian would pronounce *abadaniden*; کردار is by some pronounced *gurdar*, by others *kirdar*; and whilst many of the great men at the court of Delhi pronounce the و like our *w*, at Calcutta it is generally sounded *v*. The editor therefore begs the learner would not implicitly rely on the manner of pronouncing which he has adopted; those who go to India will be able to judge for themselves; to those who remain at home it is very immaterial whether they pronounce with critical propriety or not.

Had the season been less advanced, and business permitted, the editor intended to have enlarged this specimen by additions from the same and from other authors; but as he cannot at this particular period, without much inconvenience, dedicate more of his time to such pursuits, he has desisted.—Should this trifle, in the present scarcity of better books, appear to deserve favour, it may invite to future attempts —if not, it is already too long.

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از دیوان حافظ

بخت همیشه الغزل لب اللؤلؤ

لهلله لعلها لعلها لعلها لعلها

لعلها لعلها لعلها لعلها لعلها لعلها

الا يا ايها السّاقى ادر كاساً و ناولها

که عشق آسان نمود اول ولي افتاد مشکلها

بیوی نافه کآخر صبا زان طره بکشاید

زتاب جعد مشکینش چه خون افتاد در دلها

بهي سجاده رنگین کن کرت پیر مغان کوید

که سالک بي خبر نبود زراه و رسم منزلها

مرا در منزل جانان چه جاي عیش چون مردم

جرس فریاد میدارد که بریندید محملها

شب تاریک و بیم موج و شرورانی چنین بایل
 کجا دانند حال ما سبکباران ساحلها

هم کارم ز خود کلمی بید نافی کشید آخر
 نهان کی ماند آن رازی کزو سازند محفلها

حضور گر همی خواهی ازو غایب مشو حافظ
 متی ما تلق من تهوی دمع الدنیا و اهلها

بیشک همه نان لبه خدایان یوسف

لها و الفتا نضی به شنبلیله جمع مبلق

بیمه نالغی پیر تنه کی نیکان هالجه رحیا

لها نده مسر و هالو موبه پیر رحیا سلاله کی

۳۹۹ نهمی رشید رحیه به نالغی رانده ایه

لهاجه مینیب کی یالیه هالیه رحیه

The First ODE of HAFEZ paraphrased.

Fill, fill the cup with sparkling wine,

Deep let me drink the juice divine,

To soothe my tortured heart:

For Love, who seemed at first so mild,

So gently looked, so gaily smil'd,

Here deep has plunged his dart.

When, sweeter than the damask rose,

From Leila's locks the Zephyr blows,

How glows my keen desire!

I chide the wanton gale's delay,

I'm jealous of his am'rous play,

And all my soul's on fire.

To Love the flowing goblet drain,

With wine the sacred carpet stain,

If your gay host invites;

For he, who treads the mazy round

Of mighty Love's enchanted ground,

Knows all his laws and rites.

But longer, midst the young and fair,
With happy mind and easy air,

Can I delighted roam?
When, hark! the heart-alarming bell
Proclaims aloud, with dismal knell,
Depart, thy hour is come!

The night now darkens all around,
Now howl the winds, the waves resound;
We part to meet no more:

Our dreadful fate how can they know,
Whose tranquil hours unruffled flow
Secure upon the shore?

How many tales does slander frame,
And rumour whisper 'gainst my fame;
With malice both combine:
Because I wish to pass my days,
Despising what each snarler says,
With friendship, love, and wine.

But, Hafez, if thou wouldst enjoy,
Ecstatick rapture, soul-felt joy,
Blest as the powers above,
Snatch to thy arms the blooming maid,
Then, on her charming bosom laid,
Abandon all for Love.

[5]

2 1 2 Y 1 A M A

A

LITERAL TRANSLATION

WITH

HISTORICAL AND GRAMMATICAL NOTES.

الَا يَا أَيُّهَا السَّاقِي آدِرْ كَاسًا وَ نَاوِلْهَا
كَمْ عَشَقَ أَسَانُ نُمُودَ أَوَّلَ وَلِيَّ افْتَادَ مُشْكَلْهَا

¹ ² ³ ⁴ ⁵ ⁶ ⁷ ⁸ ⁹
Elā yā eiyūh efsākī ēdār kāsān wē nāwīlhā

¹⁰ ¹¹ ¹² ¹³ ¹⁴ ¹⁵ ¹⁶ ¹⁷
Kē īshk āsān nūmūd ēwwēl wēlī ēftādī mūshkēlhū.

¹ ² ³ ⁴ ⁵ ⁶ ⁷
Ho! come! O cup-bearer, carry round the wine, and
⁸ ⁹
present it;

¹⁰ ¹¹ ¹² ¹³ ¹⁴ ¹⁵ ¹⁶
For Love appeared pleasant at first, but difficulties have
¹⁷
since happened.

As the proper understanding of this Ode depends on the knowledge of many eastern customs, the perusal of the Notes will be found very necessary.

A N A L Y S I S.

Ela, ya, and *eiyub* are Arabick interjections or exclamatory particles, signifying *holloa, ho, hark ye, come, &c.*

The poet's meaning in this first verse seems obvious: his mistress had at first appeared to encourage his hopes; but having afterwards treated him with disdain, he flies to wine to drown reflection. Passages similar to this occur frequently in the ancient Greek and Roman poets, particularly in Anacreon and Horace.

The first and last lines of this Ode are Arabick; the rest Persian. The first line is borrowed from a poem of Yezid the son of Moawiyah and seventh khalife or successor to Mahomet. He was a prince of great abilities, magnificent, brave, generous, and humane. Like many of the Arabian great men, he had a fine genius for poetry, but, being fond of beautiful women and the pleasures of the table, his compositions are chiefly in the amorous and bacchanalian style. His manners however, which had more in them of the Syrian luxury than the Arabian austerity, disgusted many of the more rigid Mahometans, who moreover detested him for the concern he was supposed to have had in the slaughter of his competitor Hosein, the son of Ali and grandson of the Prophet, who with about seventy of his friends were attacked by an army of 100,000 men, and cut to pieces at a place called Kerbela by order of Obeidallah, governor of Arabia under Yezid. So far have some of the Arabian and Persian poets carried their antipathy to this prince in consequence of those prejudices, that they have even reproached Hafez in the severest terms for stooping so low as to borrow this line from him. A poet of Shiraz thus expresses himself on this head: "One night I saw Hafez in a dream, and said to him, O thou who art so powerful in knowledge and wisdom, how couldst thou adopt as thine that verse of Yezid's, whilst the fertility of thy own genius could have so nobly supplied thee?" To which he answered, "Dost thou not know this maxim, That it is lawful for the Faithful to rob the unbeliever?" In allusion to this another poet upbraids him, "Heavens, what charm, O Hafez, couldst thou discover in that verse of Yezid's, that thou couldst not hesitate to make it thine own; for however lawful it may be to spoil the infidel, it is base in a lion to snatch a bone from the jaws of a dog."

Effaki. ال here pronounced *es* not *el*, is the Arabick article, signifying *the*; *saky* is properly *a water-carrier*, but here means *a cup-bearer*. The *lam*, in the Arabick article, is never pronounced, when the word to which it is prefixed begins with any of those characters, which the Arabick grammarians call *solar letters*, viz. ت , ث , ذ , ز , س , ش , ص , ض , ط , ظ , ل , ن ; but these letters, over which is generally placed the mark *Teshdid* (ّ) are founded as if they were doubled, ex. gr. السّاقى *effaky*, *a water-carrier*, &c. الشّمس *eshshems*, *the sun*, and not *elsaky* nor *elshems*. See *Meninski's Gram.* 4to, p. 40, and *Erpenius's Arab. Gram.* p. 22.

Edar, the 2d person imperative of the Arab. verb *edaré* of the 4th conjugation (from the root *dar* for *dur*) to carry, turn round, push about, &c.

Kasan. This word is pronounced *kasan* and not *kasa*, because of the two oblique strokes over the top of the *elif*: it is the accusative of *kas*, *a cup*, properly *a cup full of wine*, and, like our word *glass*, is often used to express *wine* itself.

We is the copulative conjunction *and*.

Nawilha. *Nawil* is the 2d person imperat. of the Arab.

verb *nawil*, of the 3d conj. (from the root *nal*) *to give, offer, present, &c.* *ha* is the inseparable Arab. fem. pronoun *it*, agreeing with *kasan*. *Wine*, in the Arabick language, and every utensil or vessel employed in the making or holding it, is feminine, though their terminations may be masculine.

Ke. This particle is both the conjunction *for, since, because, &c.* and the relative pronoun *who* or *what*.

Isbk implies *love* of the most ardent kind.

Afan, *easy, convenient, pleasant*.

Numud, 3d perf. pret. sing. of *numuden*, which has both an active and a neuter sense, as *to show* and *to appear*.

Ewwel, the Arab. ordinal number *first*.

Weli, the Arab. adversative conjunction *but*.

Eftadi, 3d person pret. sing. of *estaden*, *to fall, fall out, happen, &c.* it is pronounced *eftadi* by poetick licence, on account of the measure.

Musbkelta, *difficulties*. *Musbkelta* signifies both *difficult* and *a difficulty*: *ha* marks the plural of inanimate nouns. See *Jones's Gramm.* p. 22. Though this noun is in the plural it here agrees with the verb in the singular: an idiom borrowed from the Arabians.

بیوی نافه کآخر صبا زان طره بکشاید

زتاب جعد مشکینش چه خون اقتاد در دلها

Bēbūi nāfēi kākhēr sēbā zān tūrrē būkshāyēd

Zētābī jāddī mūshkīnēsh chē khūn ēstādī dēr dīlhā.

In hopes of the perfume which at length the Zephyr shall

diffuse from that forehead,

From her waving musky ringlets, how much blood will

flow into our hearts.

The Persian ladies are very fond of musk; their hair particularly, which is woven into tresses and put up with singular art, being in general highly perfumed with it; the poet therefore compares his mistress's locks to a bag of musk, and the Zephyr to a dealer in that precious perfume, whom he supposes to be so much delighted in undoing her tresses, and loading himself with his fragrant merchandize, that he would be slow in wafting the sweet-scented odour to her numerous admirers, who must consequently be inflamed with such anxious expectation and desire, that their blood would flow back into their hearts. This high-flown oriental imagery seems to allude to the following circumstance in natural history: The musk deers or goats are found in great numbers in *Persia*, *Tartary*, *India*, &c. and shed every year a bag of musk, which, according to the naturalists, is formed in a kind of bladder under the belly of the animal, by the blood dropping into it, when put into a more rapid circulation from fear, desire, or any other strong emotion. The musk of Khoten or Tartary is in the highest esteem, and is often mentioned by the Persian poets.

Bebui. *Bui* is written either with or without the final *ي* as are many other Persian substantives that end in two vowels. This word generally signifies *smell, odour, &c.* but as it is sometimes also translated *hope*, that sense is preferred here on account of the allusion, as is more fully explained in the note. *ب* prefixed to *bui* is the inseparable preposition *in, with, for, &c.*

Nasei, a bag of musk. This character *ا* which is called *Hamza*, over the final *ب* is of the same nature with *ي* following other letters, both implying unity, and answering to *a* or *one* in English. See *Jones's Gram.* p. 11. 18. 21.

Kakher, which at length, compounded of *ك* for *ك*, *which,* and *akher, at length.*

Seba, the Zephyr, properly the wind which, in Persia, blows from the east at the dawn of day; but generally used by the poets to express a gentle gale breathing from the abode of a mistress.

Zan, from that, compounded of *ز* for *از*, *from,* and *ان* the demonstrative pron. *that.*

Turre, a ringlet of hair, properly those locks which hang over the forehead.

Bekshayed, 3d person fut. of *kesbaden*, to open, uncover, reveal, disclose, spread abroad, diffuse, disperse, &c. The *j* prefixed is the characteristick of the future. See *Jones's Gram.* p. 51.

Zetabi. *j* for *ja*, from: *tāb* has various significations, strength, power, heat, brightness, a fever, pain, &c. but here it means a braided lock or wreathed tress of hair.

Jādi signifies properly curling locks, but in this place is a substantive acting adjectively, agreeing with *tab*, and implies a resemblance of the lady's ringlets to the waving of a chain.

Musbkinesh is compounded of *musbk* and *i* a particle which the Persians make use of in forming possessive adjectives from substantives (much in the same manner as we do in English, as *hair*, *hairy*, *flesh*, *fleshy*, &c.) together with *n*, which gives peculiar strength to the epithet, as *musbk* musk, *musbki* musky, *musbkin* very musky. ش is the pron. possessive *her*. See *Jones's Gram.* p. 28.

When one substantive precedes another, it is pronounced as if a short *i* was added to it: the poets however have a licence to lengthen the sound of this short *i*, as in the above example *tabi*; whilst after *jādi*, the next word, it is short.

- Che* the interrogative pronoun *how much*.
Khun, the substantive *blood*.
Eftad, 3d person sing. pret. of *eftaden*, to fall, drop, &c. but here it has a future signification.
Der, the preposition *into*.
Dilba, hearts, souls, &c. *bā* being the termination of inanimate plurals.

بی سجادہ رنگین کن کرت پیر مغان کوید

مگر سالک بیخبر نبود ز راه و رسم منزلها

Bēmei sejjādē renguīn kun guēret pīrī mughān gūyēd

Kē sālik bikhēbēr nebūd zē rāh ū rēsmī mēnzālā.

Stain the sacred carpet with wine, if the master of the house commands thee;

For a traveller is not ignorant of the ways and manners of houses of entertainment.

Bemei. *Be* is the inseparable preposition *with*, &c. *mei*, *wine*. This word is chiefly used by the poets: the Persians have a number of names for *wine*, as *sherab*, *kbemr*, *badé*, &c.

Hafez has been considered as the sweetest of all the Persian Lyrick poets, and has consequently had numbers of admirers and commentators, some of whom, zealous for his religion and virtue, have insisted, that all his poems on love and wine are allegorical allusions to heavenly and moral subjects; (an argument which many divines and criticks have held with regard to the song of Solomon), whilst others have rather inclined to consider them in a strictly literal sense, especially when the manners of the countries where those scenes are laid are thrown into the scale.

In many parts of the East there are baths or houses of public entertainment, the keepers of which are generally called *Peeri mughan*, literally *Old Wise men*. *Mugh* in the old Persian signified originally *a wise man*, and was particularly applied to the priests who had the superintendency of the *sacred fire*; but when the ancient religion of Persia was forced to give way to that of Mahomet, *mugh* became the common name applied in derision by the mussulmen not only to the priests of the *Guebres* or *worshippers of fire*, but to those of all the sects which were heterodox to the Alcoran, particularly to the superiors of the Christian religious houses in the East; from whence sliding into still greater contempt, it soon fell to be the general title given to landlords of inns or houses of promiscuous entertainment; the boys or cup-bearers being called *mugh pechegan*, the name by which the noviciates in the monasteries had formerly been distinguished.

The profession of those *peeri mughan* however was not thought disreputable; guests of every rank and travellers of every nation entering freely into conversation with them. They were in general therefore men of insinuating manners, possessed of extensive knowledge in the customs of different countries, and so perfectly versed in all the arts of their profession, that it was considered as an established rule of politeness to pay implicit obedience to their commands whilst under their roofs. Hafez therefore, in order to convey an idea that every thing ought to give way to love, and of the respect that was necessary to be paid to the master of the house, insinuates that disobedience to his orders was unpardonable, should they even extend to one of the highest acts of Mahometan impiety, namely, polluting their sacred carpets with wine.

Sejjadé (from *sejjud*, adoration) a kind of small carpet on which the Mahometans kneel or prostrate themselves at prayers.

Renguin kun, tinge or stain, literally coloured make, *renguin* being an adjective derived from *reng*, colour, and *kun* the imperative of *herden*, to do or make, formed from the old infinitive *keniden*, now seldom used. See Jones's *Gram.* p. 57.

Gueret, compounded of the conjunction *guer*, if, and

For several reasons frequent ablutions were prescribed to all good mussulmans by the Mahometan law, as indispensibly necessary for their earthly and future happiness; this naturally led them to extreme cleanliness, but more especially in every thing relative to their religious ceremonies, to which they were so scrupulously attentive, that the richer Mahometans when they had occasion to travel, or even to walk out to the fields or woods, lest they might pass through any unclean place at the hour of prayer, were always attended by servants carrying a kind of carpet called *sej-jadé*, upon which they prostrated themselves: the poorer sort, who could not afford to purchase these carpets, making use of a cloak or some such garment. To stain these carpets therefore, especially with wine, which was so expressly forbid by their prophet, must have been generally considered as a most daring circumstance of profanation.

Those however who view the writings of our poet in a mystical light, suppose that by this distich he means only to inculcate that the decrees of heaven, however repugnant they may appear to our ideas of right and wrong, ought to be unrepiningly submitted to. A Turkish commentator named *Abmed Feridoun* has made a continued allegory of the terms of Love and Wine, as expressing the transports of a soul devoutly attached to heaven; and what indeed seems to give some weight to such an opinion, is the exemplary life and self-denial of this poet, who, when tempted (according to *D'Herbelot*) with the highest offers from the sultan *Abmed Ilekhan* to engage in his service, preferred his retirement to all the allurements of a splendid court.

the personal pron. **ت**. The personal as well as the possessive pronouns may be joined to any word in the sentence according to the pleasure of the poet. *Jones's Gram.* p. 28, 29.

But in whatever sense these poems may be received by the various commentators, whether mystical or literal, it is not very important to enlarge upon the subject in a publication, which is intended chiefly for those who wish rather to study the language than to investigate the principles of our author. The learned however, who wish to see this subject judiciously handled, are referred to a work just published, which displays a most wonderful universality of genius *. The elegant author, on this subject, conjectures that the eastern poets who indulged their fancy in loose immodest compositions, endeavoured to throw a veil of mystery over them, that, by imposing on the credulity of the more austere and religious of their fellow citizens, they might more freely enjoy their pleasures without censure. He adds a most curious anecdote with regard to the funeral of Hafez: On the death of this poet, some of the chief men of Shiraz having objected to his being buried on account of the indecency of his poems, a violent contest arose between his friends and the opposers of the funeral rites; when they agreed at length, by way of appeal to heaven, to open the author's works, and be determined by the first verse that should occur, which happened to be the following,

قدم در بَغ مدار از جنازه حافظ
اگر چه غرق کنار است میرو و بیهشت

Kēdēm dērigh mēdār āz jēnāzēi Hāfēz

Eguērche ghēr k gūnābēst mīrūd bēbēhēst.

Oh! turn not your steps from the obsequies of Hafez,
For tho' immersed in sin, he will enter into heaven.

The priests hesitated no longer, and Hafez was interred at a place called Mofella, whose bowers he had so often celebrated.

* *Poeseos Asiaticæ Commentarii*, by WILLIAM JONES, Esq; Fellow of the Royal Societies of London and Copenhagen, p. 217. Cap. IX. *De Arcana Poematum Significatione*. Published by Mr. Cadell in the Strand.

Peer, which is pronounced *peeri* on account of the following substantive, signifies *old*: *mughan* has various meanings, as more fully explained in the note.

Guyed, the 3d person pres. sing. of *guften*, to *speak*, from the obsolete infinitive *guiden*.

Ke, the conjunction *for*.

Salek, (an Arab. participle) *going, walking, a traveller*.

Bikhebr, compounded of *bi*, *without*, and *khebr*, *knowledge, &c.*

Nebud, is *not*. *Bud*, the 3d pers. sing. aorist of *būden*, to *be*, with the negative prefixed.

Zerah. *j* for *ji*, *of*, and *rah*, *way, road, custom, &c.*

U, *and*. This conjunction is pronounced *u* or *ou* when it connects two nouns, &c. forming parts of the same sentence, and *we* or *ve* when joining different sentences.

Resm, *manner, &c.* pronounced *resmi* on account of the following noun.

Menzil signifies *an inn or house of entertainment, a day's journey, a stage or halting place* where travellers in the East pitch their tents, &c. *ha* marks the plural.

مرا در منزل جانان چه جای عیش چون مردم

جرس فریاد میدارد که بر بندید محملها

Mērā dēr mēnzīlī jānān, chē jāī ʿēīshī chūn hērdēm

ḡērēs ḡēryādī mīdārēd kē bērbēndīdī mēhmēlbā.

For me what room is there for pleasure in the bowers of
beauty, when every moment

The bell proclaims, "Bind on *your* burdens."

The poet in the last verse having determined that Love ought to be pursued at all events, seems now suddenly to recollect himself by reflecting on his age and the transitoriness of human happiness: What has a man bending under age to do in the dwellings of beauty? What enjoyment can I hope for in the circles of the young and fair, when fate gives the signal for departure? The figure here made use of, in regard to the proclamation by bell, *To bind on the burdens*, alludes to the custom of travelling, for safety, in Arabia, Persia, and other eastern countries, in caravans, for the accommodation of which the kings and great men of former times erected spacious public buildings, called caravanseras, where the travellers retired in the evenings; and in the mornings, in order that none of them might be left behind, a bell was rung to summon them to load their camels and resume their journey in a body. The word *feriad*, which literally signifies a *vociferation*, has a reference to the mode which prevailed, before bells were introduced into those countries, of announcing the hour of departure by the voice of a public cryer; a custom similar to which still prevails in Turkey, where they use no bells, the people being called to prayers by cryers from the tops of the minarets or steeples belonging to

Mera (the oblique case of *min*, I) *to* or *for* *me*.

Der, the preposition *in*.

Menzili. This word here means *an abode, habitation*.

Janan, *souls*, but often used to express *beautiful women*.

Che, the interrogative pron. *what*.

Jai, *a place*: some copies have *emîn*, *security*, in place of *jai*.

Aish, *delight, mirth, pleasures of the table, &c.*

Chun, an adverb, *when*.

Herdem, *every moment*, compounded of *her*, *every*, and *dēm*, which has many significations, but here means *time*.

Feres, *a kind of small bell*.

Feriad, properly *an exclamation*, imploring help.

Midared, 3d pers. sing. pres. of *dashten*, *to have* or *hold*.

Ke, the conjunction *that*.

Berbendid, the particle *ber* prefixed to *bendid* has here no precise meaning, though it gives something of an additional force to the expression. *Bendid* is the 2d person plur. imperative of *bisten*, *to bind*.

Mehmilba, *burdens*, *ba* being the termination of inanimate plurals.

their mosques. This aversion to bells, according to Gentius in his notes on the *Gulistan*, arises from the rooted hatred which the Turks entertain of every circumstance and ceremony peculiar to the Christian mode of worship.

شَب تَارِيكَ وَ بِيَم مَوْج وَ گِرْدَابِي چَنِین رَایِل
کَجَا دَانَنْد حَال مَا سَبْکَبَارَان سَاحِلْهَا

¹ Shēbī ² tārik ³ ū ⁴ bīmī ⁵ mūje ⁶ ū ⁷ guīrdābī ⁸ chēnīn ⁹ hāil

¹⁰ Kūjā ¹¹ dānēndī ¹² hālī ¹³ mā ¹⁴ sēbūkbārānī ¹⁵ sābīlhā.

The darkness of the night and the fear of the waves and
whirlpool are so dreadful,
How can they know our situation, the bearers of light
burdens on the shore?

Sheb, night, pronounce *shebi*, on account of the following noun.

Tarik, properly an adjective, *dark, cloudy*; though often used substantively, *darkness, obscurity*.

Bim, fear, danger: pronounced *bimi*, being the first of two substantives.

Muje, a wave; an Arab. singular, here used plurally.

Guirdabi, a whirlpool, abyss, gulf, precipice.

Chenin, compounded of چن for چون like, and ین for این this.

Hail, dreadful, horrible, terrible.

Kuja, how, in what manner.

Danend, the 3d person plural of the aorist of *danisten*, to know.

Hal, condition, state, disposition, mode, thing: also time present: pronounce *hali* on account of the following pronoun.

Ma, the possessive pronoun *our*.

Sebukbaran, compounded of *sebuk*, light, and *bar*, a burden: *an* and not *ha* is here used in forming the plural of *bar*, because it refers to human beings. See Jones's *Gram.* p. 22.

Sabil, a shore, coast, bank: *ha* marks the inanimate plural.

The poet here seems to imply, that it is equally difficult for those who have never felt the passion of love to conceive the tormenting sensations arising from the jealousy of rivalry and the apprehensions of perpetual separation, as for those who pass their days calmly on shore to form an idea of the dreadful dangers of the sea.

۸ ۷ ۶ ۵ ۴ ۳ ۲
هم کارم زخود کامی بید نامی کشید آخر

۱۶ ۱۵ ۱۴ ۱۳ ۱۲ ۱۱ ۱۰ ۹
نهان کی ماند آن رازی کزو سازند محفلها

۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸
Hēmē kārēm zēkhūd kāmī bēbēd nāmī kēshīd ākhēr

۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴ ۱۵ ۱۶
Nihān kēi mānēd ān rāzī kēzō sāzēndī mēhfēlbā.

۱ ۳ ۴ ۲ ۷ ۸
All my voluntary actions have tended finally to procure me
۵ ۶
a bad name;

۱۰ ۱۲ ۱۳ ۱۱ ۱۴
For how can that secret remain concealed, of which they
۱۵ ۱۶
make conversation?

According to *Sudī*, a Turkish commentator on our poet, it appears to have been a task of no small difficulty to gain the good graces of a lady in in those eastern countries; as a lover was not only under the necessity of paying her the highest marks of honour and regard, but also to court her relations, domesticks, and even her favourite animals, agreeably to the eastern proverb, *He who honours the master throws a bone to his dog*. When not sufficiently attentive therefore to those various marks of respect, the friends of the fair-one were sometimes very liberal in their censure. Hafez, it may be presumed, had been remiss in these attentions, and they had not spared their reproaches: he is not only vexed therefore with their obloquy, but complains that all his motions were so minutely watched, merely because he followed his own inclinations, and did not bestow his time and attention in flattering and dangling after his mistress's connexions, that his actions became the principal topick of conversation in their publick assemblies.

Heme, all, every one.

Karem, my actions; *kar*, an action, with the possessive pronoun affixed.

Zekbudkhami, compounded of *z* from, *kbud*, one's own, and *kam*, inclination, will, desire, &c. The final *ی* here forms an abstract noun, implying a man who follows his own inclination.

Bed nam, a bad name; prefixed is the inseparable preposition: the final *ی* is the particle of unity.

Keshid, 3d pers. pret. of *keshiden*, to turn, verge, tend, extend, &c.

Akher, at length, finally, the latter, last or succeeding part, &c.

Nihan, concealed, hid, secret, &c. contracted from *pinhan*.

Kei, the adverb *how*: it signifies also sometimes a king, as *kei cosrou*, king *Cyrus*.

Maned, 3d pers. sing. of the aorist of *manden*, to remain.

An, the demonstrative pron. *that*.

Raz, a secret, mystery.

Kezo, contracted from *ک از او* of which.

Sazend, 3d person sing. pres. of *sakhten*, to make, pronounced *sazendi* by poetick licence.

Mehfilhā, conversations, congregations, assemblies.

حضوري گر هي خواهي ازو غايب مشو حافظ

متي ما تلق من تهوي دع الدنيا واهلها

Hūzūrī guēr, hēmī khāhī ʿezū ghāib mēshū Hāfēz

* Mēttā mā tēlkē mēn tēhwā, dāʿed-dūnyā wē ʿhmīlhā.

If thou desirest tranquillity, neglect not this advice, O

Hafez,

When thou shalt possess her thou lovest, bid adieu to the
world, and abandon it.

* This word is pronounced *metta*, and not *metti*, though written with ي. The characters و ي | are considered by the Arabians as consonants, their vowels being expressed by the points *Fatha* (a or e), *Kesra* (e or i), and *Damma* (o or u); so that if *Fatha* is placed over ي or و they are sounded a, if *Kesra* is written under و or |, they are pronounced i or e, and when *Damma* appears over ي or | they have the sound of o or u.

As these vowel points are rarely used in Persian manuscripts, excepting in Arabick quotations, they are more an object of curiosity than of importance to the Persian student: if however, after he has made some progress in the Persian language, he will pay some attention to the Arabick grammar, he will soon be convinced that his time is by no means misemployed.

Huzuri is properly *presence* or *remaining in a place*, in opposition to *absence* or *motion*; and hence metaphorically implies *tranquillity*, *rest*, &c. The *ي* annexed is the indefinite particle.

Guer, the conjunction *if*.

There is a peculiarity in the Persian *Ghazel* or *Ode*, with regard to the last verse, which they call *Shahi-beit* (*King's distich*), where the poet always addresses himself by name, and generally in terms of the highest self flattery, to which however custom has given such sanction, that it does not carry along with it the most distant imputation of vanity or arrogance, but is considered as a tribute of justice due to his muse.

The last line, as before observed, is Arabick. *Dunia*, an Arabick word for world, is used also indiscriminately by the Persians and Turks. It is derived, according to some eastern critics, from *dena* or *deni*, *vile*, *despicable*, &c. whilst others deduce it from *doun*, *proximity*, this world being nearer to us than any other. This word is often figuratively used to express the transitoriness of life and every worldly enjoyment. With regard to the creation and duration of the world the Mahometans have various opinions, some comprehending the creation within six days, agreeably to the Christian and Jewish system, whilst others extend it to 6000 years, on the authority of a passage in the Psalms of David, which says, that a day of the Lord Jehovah is equal to a thousand of our years. Avicenna and other Arabian philosophers assert the eternity of the world; and Thabari in his Universal History relates a curious tradition on this subject, which Vahab ben Manbeh reported he had from Mahomet, That God at the creation had built a city 12,000 parasangs in circumference, adorned with 12,000 porticoes, under which were the same number of magazines full of mustard seed, destined for the support of one bird, at an allowance of one grain a day; and that the destruction of the world, and the general resurrection was fixed at the period when the whole should be consumed. Thabari was highly esteemed both as a writer and a man: his Universal History in Arabick commences at the creation and comes down to the year 300 of the Mahometan hegira, corresponding nearly to the year 900 of the Christian era. It was translated into Persian by Abou Ali Mohamed, vizier to the sultan Abou Saleh Mansour, of the dynasty of the Samnides, who has enriched it with many curious historical facts and observations, and rendered it still more valuable than the original.

Hemi or *mi*, is the characteristick of the present, tho' it is often placed before other tenses.

Khahi, 2d person sing. present of *khasten*, to desire, will, &c.

Ezo, compounded of *از* and *و* from *this*.

Ghaib, absent, hidden, invisible.

Mesbu, 2d person imperat. of *sbuden*, to be, with the negative article prefixed. *Ezo ghaib mesbu* literally signifies *be not absent from this*, or *neglect it not*.

Hafez, the name of the poet: the vocative particle, (which in Persian is *اي* or *ا*, and in Arabick *في*) is here omitted on account of the measure.

Metta, *when*: this Arabick particle is both conditional and interrogatory; here it is conditional: it signifies also *that, in order to*, &c.

Ma is here redundant, having apparently no precise meaning.

Telk, 2d person fut. of the Arabick verb *لتي*, implying *meeting one another*: hence figuratively *to arrive at, acquire, possess*, &c.

Min, *that which*, the Arab. relative pron. indeclinable, chiefly used with rational nouns.

Tebwa, 2d pers. pres. of the verb **هو** *to love, desire, &c.* The present and future in Arabick are written in the same manner: in Persian also these two tenses are often interchangeably used, the one for the other, and sometimes denote a continuation of action. This word is pronounced *tebwa*, and not *tebwi*, for the reasons assigned in the note on the word *metta*.

Dā-eddunia, *throw away the world*: *dā* is the imperat. of **د** *to throw away*, [in which sense no other tense of this verb is used] *ed-dunia*, *the world*: the *ج* in the Arab. article is not sounded here, but coalesces with the following letter: *See observation on the first verse.*

Ehmil, the 2d person imper. of the Arabick verb **همل** (of the 4th conjugation) *to neglect, abandon, &c.* *Ha* is the inseparable Arabick pronoun *it*.

The measure of this ode is called *bebr hexije*, and consists of Iambic feet and Spondees alternately, or of one short and three long syllables; the pauses in reading are pointed out by little oblique strokes under the lines in the European character of each verse.

تسبیح ریشم و خاکی
اینها را ریشم و خاکی
وله ایضا

رونق عهد شبابست دگر بستنار
میرسد مژده کل بلبل خوش الحانرا

ای صبا مگر با جوانان چمن باز رهی
خدمت ما برسان سرو کل و ریحانرا

گر چنین جلوه کند مغ پیچم باده فروش
خاکروب در میخانه کنم مژگانرا

ترسم این قوم که بر درد کشان میخندند
در سر کار خرابات کنند اینانرا

برو از خانه گردون بدر و نان مطلب
کین سیاه کاسه در آخر بکشد مهبانرا

برکرا خوابگاه آخر بدو مشتی خاکست
کو چه حاجت که برافلاک کشی ایوانرا

ماه کنعانی من مسند مصر آن تو شد
گاه آنست که پدرود کنی زندانرا

در سر زلف ندانم که چه سود داری
کاربرم زده کیسوی مشک افشانرا

ای که بر من کشی از عنبر سارا چوکان
مضطرب حال مکردان من سرکردانرا

حافظا می خور و زندی کن و خوش باش ولی
دام تزویر مکن چون دکران قرانرا

بیلحه ناله و صدای زلف زار می
اینها همه مشک افشانرا

P A R A P H R A S E.

With fullen pace stern winter leaves the plain,
 And blooming spring trips gaily o'er the meads,
 Sweet Philomel now swells her plaintive strain,
 And her loved rose his blushing beauties spreads.

© Zephyr, whilst you waft your gentle gale,
 Fraught with the fragrance of Arabia's groves,
 Breathe my soft wishes thro' yon bloomy vale,
 Tell charming Leila how her poet loves !

O ! for one heavenly glance from that dear maid,
 How would my raptured heart with joy rebound ;
 Down to her feet I'd lowly bend my head,
 And with my eyebrows sweep the hallow'd ground.

Could those stern fools who steal religion's mask,
 And rail against the sweet delights of love,
 Fair Leila see, no paradise they'd ask,
 But for her smiles renounce the joys above.

Trust not in fortune, vain delusive charm !
 Whom wise men shun, and only fools adore :
 Oft, whilst she smiles, fate sounds the dread alarm,
 Round flies her wheel : you sink to rise no more.

Ye rich and great, why rear those princely domes?

Those heaven-aspiring towers why proudly raise?

Lo! whilst triumphant all around you blooms,

Death's awful angel numbers out your days.

Sweet tyrant, longer in that flinty breast

Lock not thy heart, my bosom is its throne;

Here let the charming flutt'rer gently rest;

Here feast on joys to vulgar souls unknown.

But ah! what means that fiercely-rolling eye,

Those pointed locks which scent the ambient air;

Now my fond hopes in wild disorder fly,

Low droops my love, a prey to black despair.

Those charming brows, arch'd like the heavenly bow,

Arm not, O gentle maid, with such disdain;

Drive not a wretch, already sunk full low,

Hopeless to mourn his never-ceasing pain.

But to the fair no longer be a slave;

Drink, Hafez, revel, all your cares unbend,

And boldly scorn the mean dissembling knave

Who makes religion every vice defend.

رونق عهد شباب است وكر بستانرا

مرسد مزده كل بلبل خوش الحانرا

Rūnēkī āhdī, šebābēstī dēguēr bōstānrā

Mirēsēd mūzshdēhī gūl būlbūlī khūsh ēlhānrā.

The beauty of the age of youth returns again to the meads,
Joyful tidings from the rose arrive to the nightingale of
the sweet songs.

A N A L Y S I S.

Runek, beauty, grace, elegance, splendor, &c.

Abd, age, time: this word signifies also *promise*, *obligation*, *mandate*, *compact*, *treaty*, &c.

The poet here means, that winter being gone, and spring returning, the meadows and gardens resume their youthful gay appearance. The eastern poets allude frequently to the fondness of the nightingale for the rose, with which they imagine her to be desperately in love: in those countries they are both forerunners of the spring, the rose no sooner appearing than the melody of the nightingale resounds through the groves: her plaintive strains therefore they figure to be only her love-warblings to the rose.

Shebab, youth; *est*, the 3d person pres. of *buden*, to be: it is here translated *returns*, as the literal translation would be awkward in English.

Deguer, the adverb *again*: it should be *دگر*, but the *د* is omitted on account of the metre.

Bostan, this word, (signifying a garden, meadow, &c.) the Arabians write without *و* but the Persians use promiscuously *بوستان* and *بستان*.

Miresed, the 3d person pres. of *residen*, to arrive, follow, maintain, &c.

Muzshdeh signifies good news, joyful tidings.

Gul, flowers in general, but particularly the rose.

Bulbul, the Persian nightingale: it differs considerably from that of Europe.

Khush, an adjective, sweet, pleasant.

Elhan, the plural of the Arab. word *lahn*, a song, modulation, &c.

Runek, *ahd*, *muzshdeh*, and *bulbul* are pronounced as if they had a short final *i*, on account of their being followed in construction by other nouns; it is here equivalent to the particle *of* in forming the genitive case.

Ra at the end of *bostan* and *elhan* marks the oblique case.

اي صبا كر با جوانان چهن باز رسي

خدمت ما بزرسان سرو كل و ريكانرا

Ei sēbā guēr bā jūvānānī chēmēn bāz rēsī

Khēdmētī mā bēresān sērū gūl ōū rihānrā.

O Zephyr, if thou returnest to the youths of the fields,

Present our respects to the cypress, the rose, and the
sweet basil.

Ei, the sign of the vocative case.

Seba, a gentle wind, the Zephyr, properly the east wind:
this word sometimes signifies youth, juvenile ardour, &c.

Guer, the conjunction *if*.

Ba is properly *with*, but here it signifies *to*.

Juvanani chemen here signifies the tender herbage and
flowerets which appear in the early spring; though it is

not improbable that under the names of the *rose*, the *cypress*, and the *sweet basil*, the poet alludes to some persons for whom he had a particular regard; such figures being common with the eastern poets.

Baz resi, literally *thou arrivest back*, *baz* signifying *back* or *again*, and *resi* the aorist of *residen*, *to arrive*.

Khedmet, *service*, *ministry*, *office*, &c. here it implies *compliments*, *respects*, *good wishes*: it is pronounced *kbed-meti* on account of the following pronoun *ma*, *our*.

Beresan, the imperative of *resaniden* (the transitive of *residen*) which signifies *to carry* or *bear*. The Persians form transitives, or convert neuter verbs into actives by inserting *an* before the termination in *iden*, as *residen*, *to arrive*, *resaniden*, *to cause to arrive*, *carry*, &c. *tersiden*, *to fear*, *tersaniden*, *to frighten*. Other verbs whose terminations are in *ten* form their transitives or causals by adding *aniden* to the imperative, as *amukhten*, *to learn*, *amuz*, *learn thou*, *amuzaniden*, *to teach*; *guerikhten*, *to flee*, *gueriz*, *flee thou*, *guerizaniden*, *to cause to flee*, *to put to flight*.

Sera and *gul*, two substantives much used by the poets.

Rehan, in general any odoriferous herb or oil, but properly the *sweet basil*.

کر چنین جلوه کند مغ پیچه باوه فروشش

خاکروب در میخانه کنم مژگانرا

Guēr chēnīn jēlwē kūnēd mūgh pēchē bādē fērūsh

Khākīrūb dēr mēikhānē kūnēmī mēzshgānrā.

If the lovely infidel the seller of wine would bestow on me

such blandishments,

I would make the hair of my eyebrows a besom for the
house of wine.

The expression *mūgh-pēché* may admit of other interpretations: the baron Revizky translates it thus:

*Si tales blanditias fecerit Ganymedes vini venditor
Verram pavementum ænopolii ciliis meis.*

or, as he paraphrases it,

*Nunc mihi si quis calicem ministret
Lubrico aspectu petulans ephebus,
Ebrium duro caput in popinæ
Limine pono.*

But as the same imagery which passes uncensured in Persian, or even in Latin, would be exposed to much animadversion in English, I have given it a different turn, which both the literal meaning of the words and the general sense of the distich appear to support with sufficient authority. This idea I have endeavoured to preserve throughout the whole translations.

Chenin, comp. of *chen* for *chun*, like to, and *in*, this.

Jelwe has various significations, *lustre*, *splendor*, but particularly that ravishing appearance which a bride makes when she displays all her charms to her husband: hence, metaphorically, *blandishments*, *caresses*, &c.

Kuned, 3d pers. aorist of *kerden*, to do, make, &c.

Mugh peche, in this place literally means *child of an infidel*, applied here by the poet to his mistress, who placed, it may be supposed, too little confidence in his protestations of love. See Note on *mugh*, p. 12.

Bade-ferush, a seller of wine, comp. of *bade*, wine, and *ferush* the contracted participle of *ferukhten*, to sell.

Khakrub, comp. of *khak*, earth, and *rub* the contracted participle of *rusten*, to sweep.

Der, here signifies *for*.

Mikhane, comp. of *mi* or *mei*, wine, and *khane*, a house.

Kunem, 1st person aorist of *kerden*, to make, &c.

Mezshgan, properly the *eyelids* or the *hair* of the *eyelids*: *ra* marks the oblique case.

The poet insinuates that if his mistress, who here seems to be in the character of a female cup-bearer, would deign to bestow on him some tokens of her regard, he would sweep the ground of the tavern with his eyebrows, in allusion to the highest mark of eastern respect, that of prostrating themselves with their faces bent to the earth.

ترسم این قوم که بر در کشان میخندند

در سر کار خرابات کنند ایمنرا

Tersēm eēn koumī kē bē dūr dī kēshān mīkbāndēnd

Dēr sērī kārī kbērābātī kūnēnd imānrā.

I apprehend *that* those men who deride *us* as drinkers of wine

Would *notwithstanding* joyfully expend *their* religion for pleasures of the tavern.

Tersēm, 1st person pres. of *tersiden*, to fear, dread, apprehend, &c.

Koum, people, nation, tribe, family, &c.

Durdi keshan, literally dreg-drinkers, *durd* signifying dregs, and *keshan* the plural of the contracted participle of *keshiden*, to draw, drink, swallow, swill, in allusion to

those jolly fellows who leave nothing, but drink up even the very dregs.

Mikhandend, 3d person plural present of *khandiden*, to laugh, jeer, deride, &c.

Der ser, here translated joyfully, signifies literally in desire, for love, &c. *Ser* has a number of meanings, love, desire, head, top, extremity, &c.

Kar is properly business, commerce, conversation, &c. but here, in allusion to the transactions in a tavern, which are generally all mirth and jollity, it implies pleasure.

Kherabat, in Arabick literally means ruins, but by the Persians is used to signify a tavern, bagnio, &c.

Kunend, 3d person plur. aorist of *kerden*, to make, &c. expence is understood.

Iman is an Arabick verb meaning to protect, secure, believe, but is generally used substantively (for *islam* or *din*) to signify faith, belief, religion: *ra* marks the oblique case.

This distich appears only to imply, that numberless hypocrites there are who, though exceedingly severe against those who live somewhat freely, would probably, could they do it without detection, sacrifice without hesitation all morality and religion for those pleasures which they affect so much to despise.

برو از خانه کردن بدر و نان مطلب

کین سیاه کاسه در آخر بکشد مهبانرا

Bērou āz khānēi guerdoun bēder wē nān mētlēb

Keēn siyāh kāsē dēr ākhēr bēkēshēd mēhmānrā.

Depart from the house of Fortune, and ask not *her* for
bread,

For this wretch in the end destroys *her* guest.

Berou beder, depart, compounded of *berou* the imperat. of *resten*, to go, and *beder*, to the door.

Khanei, a house: ε shows here that it is followed by another noun in the genitive case.

Guerdoun, Fortune; also the wheel of Fortune, the celestial globe, the heavens: a chariot, go-cart, &c.

Nan, the substantive bread.

Metaleb, the imperative of *telbiden*, to ask, with the negative prefixed. See *Jones's Gram.* p. 46.

Keen, compounded of *ke*, for, and *een*, this.

Siyah kase, literally *black cup*, a poisoner.

Der, the preposition in.

Akher, this word is used adjectively, substantively, and adverbially, as *posterior*, *final*; *the end*, *extremity*; *finally*, *lastly*.

Bekefbed, 3d person future of *kefshiden*, to kill, destroy: it may here be translated *destroys* or *will destroy*; the present and future tenses, in Arabick and Persian, being often interchangeably used one for another.

Mihman, a guest, stranger; *ra* is here the sign of the accusative case.

The poet here advises us not to place too much confidence in the smiles of Fortune, which, though flattering at first, lead often to destruction in the midst of apparent prosperity.

The epithet of *siyah-kasē* seems here to have peculiar elegance and energy in the resembling of Fortune to a treacherous villain, who receives his guests with every benevolent appearance of hospitality, but poisons their cups in the midst of their unsuspecting festivity.

In the paraphrase of this distich I have given Fortune her wheel, agreeably to the European mythology, though I have not sufficient authority to infer that this symbol is conformable to the ideas of the Asiatics; yet as Meninski, amongst other explanations of this word, translates it *Fortuna aut ejus rota*, the liberty appears allowable.

7 6 5 4 3 2 1
ررکرا خوابگاه آخر بدو مشتی خاکست

14 13 12 11 10 9 8
کوچه حاجت که بر افلاک کشی ایوانرا

1 2 3 4 5 6 7
Hērķērā khābgāhī ākhēr bēdōū mēsh̄tī khākēst

8 9 10 11 12 13 14
Gōū chē hājēt kē bēr ēflākī kēsh̄ī ēivānrā.

1 3 2 7 4 5
To every one the last dormitory is in two handfuls of.
6
earth :

8 9 10 11 13 14
Say, what necessity is there, that thou rearest a palace to
12
the heavens.

Herķera, compounded of *her*, every, and *ke* the relative pronoun : *ra* here marks the dative case.

Khabgab, comp. of *khab*, sleep, and *gab*, a place. It is sometimes written *khabja*.

Akher, last, final, &c.

Bedou, comp. of *be*, *in*, and *dou*, *two*.

Mesht, properly *the fist*, but here means as much as the hand can hold.

Khakest, comp. of *khak*, *earth*, *dust*, and *est* the third person present of *buden*, *to be*.

Gou, the imperative of *guften*, *to say*.

Che, the interrogative pronoun *what*.

Hajet, *occasion*, *necessity*, *want*.

Ber, *up*, *near to*, &c.

Eflak, the plural of the Arabick word *filek*, *heaven*; which signifies also *fortune*, *fate*, *an age*, &c.

Keshi, 2d person sing. of the aorist of *keshiden*, *to extend*, *stretch out*, &c.

Eivan, *an open gallery at the top of the house*, *a belvedere*, *a hall*, *court*, *palace*, *garden-house*: *ra* marks the accusative case.

This verse displays the vanity of human life: the rich man raises mighty edifices, but in a little time death levels him with the meanest, and a few handfuls of earth then cover him, whose very name perhaps made half the world to tremble.

ماه کنعاني من مسند مصر آن توشد
 کاه آنست که پدرود کنی زندانرا

Māhī Kēnānī mīn mūsṇēdī mēsr ānī tou šbūd

Gāhī ānēstī kē pēdrūdī kūnī zēndānrā.

O my Moon of Canaan, the throne of Egypt is your own,
 This is the time that thou shouldst bid farewell to prison.

Māhī Kenan, moon of Canaan, an epithet usually given by eastern writers to the patriarch *Joseph*.

Min, the possessive pronoun *my*.

Musned, a throne, a cushion, prop, support, &c.

Mesr, properly a great city: many cities of the East have been distinguished by this title, as *Cufa*, *Basra*, *Babylon*, *Cairo*, &c. from which last, as being the capital of the country, *Egypt* has taken the name of *Mesr*, by which appellation it is generally known among the Persians and Arabians.

An and *exan*, when preceding another pronoun, become possessives, as in this instance, where *ani-tou* signifies *your own*: this is an idiom peculiar to the Persian language, without the knowledge of which (says Reviski) it is impossible to comprehend fully the meaning of this verse.

Shud, 3d person pret. of *shuden*, *to be*, but here it is used for the present tense.

Gah, *time*, &c. In some manuscripts *vakt* is substituted, and has nearly the same meaning.

Anešt, the demonstrative pronoun *an*, and the 3d person present of *buden*, *to be*.

Pedrud kerdén signifies *to take leave*, *bid farewell*, &c. *kuni* is the 2d person present of the aorist.

Zendan, *a prison, dungeon*, &c. *ra* marks the accus. case.

The patriarch Joseph, figuratively stiled the *Moon of Canaan*, has been much celebrated in the East. The loves of Joseph and Zeleikha (daughter of Pharaoh and wife of Potiphar) have given subject for some of the most elegant poems in the Persian language, particularly those of *Jami* and *Nezami*. He is painted as so exceedingly beautiful, that no woman could behold him with eyes of indifference, Zeleikha herself being represented as a paragon of chastity before she saw him. This passage points to that part of his history where he was promoted from a prison to be chief ruler of the kingdom of Egypt. The sense however of this verse is somewhat obscure, it seeming neither to be connected with those which precede and follow it, nor to contain any sentiment or moral lesson in itself: if the allusion therefore to the object of the poet's affection, as attempted in the paraphrase, does not in some measure appear to convey his meaning, it is not easy to understand it.

در سر زلف ندانم که چه سودا داری

کازیرم زده کیسوی مشک افشانرا

Dēr sērī zēlfī nēdānēm kē chē sōūdā dārī

Kāz bērbēm zēdēī kēīfōūī mūshkī ēfshānrā.

I know not what meaning thou mayst have in *thy* pointed
locks,

That thou hast dishevelled *those* musk-diffusing ringlets.

Der, the preposition *in*.

Ser, any thing pointed, the extremity, end, &c.

Zelf, properly locks flowing loose about the ears or down the back.

Nedanem, the 1st person pres. of *danisten*, to know, with the negative prefixed.

Ke che, that which.

Suda, passion, love, desire, ambition, caprice, melancholly; literally it may be interpreted, *what passion thou mayst have*, &c.

Dari, 2d person aorist of *dashten*, to have.

Kaz, for *ke az* or *ez*, literally *that from*.

Berhem, intricate, confused, &c. also assembled.

Zedei, 2d person sing. of the compound preterite of *zeden*, to strike, dash, throw against, &c.

Keisoui, locks, ringlets: this is a collective noun, and therefore though singular has a plural signification.

Musbk effhan, comp. of *musbk*, musk, and the contracted participle of *effbanden*, to scatter, diffuse, &c.

The poet here draws an unfavourable omen from the dishevelled appearance of his mistress's hair: in the East the ladies in general are very curious in the disposition of their locks, which are for the most part descriptive of the state of their mind, disordered tresses always implying strong agitation and resentment. Dishevelled locks are in some parts of India considered as a certain proof of the highest degree of madness. The Malays, a desperate race, who inhabit the peninsula of Malacca and many of the Indian islands, are sometimes (generally from an over-indulgence in opium) seized with a dangerous phrenzy, during which they run through the streets stabbing indiscriminately with their creses or daggers every one who is so unhappy as to fall in their way. This is called by European travellers *running a muck*. They are however generally dispatched like mad dogs, as soon as they discover any symptom of their fury, one undoubted mark of which is the undoing their hair, which is commonly woven into tresses and put up with singular art: this circumstance being always considered as a never-failing prelude of their rage, any man may put them to death, without question.

ای که بر مه کشی از عنبر سارا چوکان

مضطرب حال مگردان من سرگردانرا

Ei kē bēr mēh kēshī ēz āmbērī sārā chūkān

Mēxtērēbī hālī mēkērdān mīn sērguērdānrā.

O *thou*, who bearest on *thy* moon (forehead) an arched

club (eyebrow) like pure amber,

Render not my unhappy situation *more* distracting.

Ei, the vocative article.

Ke, the relative pronoun *who*.

Ber, the preposition *on*, *upon*, &c.

Meh or *mah*, *the moon*, but here it figuratively expresses *a forehead, brow*.

Keshi, 2d perf. aorist of *keshiden*, *to draw, extend, bear, support*, &c.

Ez amber-sara, of pure or sweet-smelling amber, it appearing to have a reference to the *smell* as well as to the colour of amber.

Chukan, a kind of club of an arched form, used in a game peculiar to those countries, and here metaphorically put to signify an *arched eyebrow*.

Meztereb, tormented, disturbed, agitated, unhappy, afflicted, &c.

Hal, condition, situation, disposition: it signifies also *time present*.

Mekerdan, the imperative of *kerdiden*, to render, &c. with the negative prefixed.

Min, the possessive pronoun *my*.

Serguerdan, stupefied, astonished, distracted, depressed, &c. This word signifies also, sometimes a *wanderer*, *vagabond*, &c. *Ra* marks the accusative case.

Amber, *meztereb*, and *hal* are pronounced *amberi*, *mezterebi*, and *hali* by poetick licence, on account of the measure.

حافظا مي خور و رندي کن و خوش باش ولي

دام تزوير مکن چون دکران قرانرا

Hāfēzā mei khūr wē rindē kūn wē khūsh bāsh wēlī

Dāmī tēzouūr mēkūn chūn dēguērān Kōrānrā.

O Hafez, drink wine, and revel, and be cheerful, but

Make not, like others, a false snare of the Koran.

Hafeza: the final elif is the vocative particle.

Mei, wine, a poetick word.

Rindi kun, drink (in the imperative sense) compounded of *rindi*, a drink (from *rind*, which has many significations, as a drunkard, debauchee, knave, cunning fellow, &c.) and *kun*, the imperative of *kerden*, to make, do, &c. According to *Revifki*, *rindi* is chiefly used by the Persians

to express any thing forbidden by the Mahometan law, particularly the drinking of wine.

Kbush, sweet, happy, pleasant, glad, cheerful, benign, soft, tender, delicate, elegant, beautiful, mild, &c.

Bash, imperative of *buden*, to be.

Dam, a snare, trap.

Tezwir, adulteration, falsification, imposture, &c.

Mekun, the imperative of *kerden*, with the negative prefixed.

Koranra, the *Coran*, or more commonly the *Alcoran*, the Mahometan bible, from *koran*, to read.

The transition in this last verse is extremely sudden. After imploring the compassion of his mistress, after appearing to be plunged in the deepest despondency, he seems to banish at once his melancholy ideas, and drowns every disagreeable sensation in wine. Hafez's meaning in the last line seems to imply that there were many hypocrites who abstained from wine and slighter indulgences, but did not hesitate to pervert and adulterate the sense of the Alcoran in vindication of crimes of a deeper tinge: whatever therefore (insinuates the poet) your inclination prompts you to do, give way to it; but shun hypocrisy, which (to use the words of *Sudi*, a Turkish commentator) is a greater evil than irreligion itself.

[[۳۱]]

همیشه رفته رفته میسر می شود
لایق رانده و نه رفته
وله ایضا

همچو رفته رفته میسر می شود
صوفی بیا که آیین صافست جام را
تا بنکری صفای می لعل فام را

همچو لبه رفته رفته میسر می شود
راز درون پرده زندان نیست پیر
کین حال نیست زار علی مقام را

عنقا شکار کس نیشود دام باز چین
کاینجا همیشه باد بدستست دام را

در عیش نقد کوش که چون البخوار نماند
ادم بهشت روضه دار السلام را

در بزم دور یکدو قدم کش و برو
یعنی طمع مدار وصال دوام را

ای دل شباب رفت و نچیدی کلی ز عمر
پیرانه سر بکن ریزی ننگ و نام را

حافظ مرید جام میست ای صبا برو
و زنده بنده کی برسان شیخ جام را

نمیچه زان راه میشین رسد زان راه
از راه مستقیم زان راه میبیند

منازل را میبیند از راه میبیند
از راه مستقیم زان راه میبیند

P A R A P H R A S E.

Hither, O Sophist, hither fly,
 Behold this joy-inspiring bowl;
 Bright as a ruby to the eye,
 How must the taste rejoice the soul!
 Love's sacred myst'ries would you know,
 Learn them amidst the young, the gay;
 Where mirth and wine profusely flow,
 And mind not what the grave ones say.
 He wastes his time in idle play,
 Who for the griffin spreads his snare:
 'Tis vain—no more your nets display,
 You only catch the fleeting air.

Since Fortune veers with every wind,
 Enjoy the present happy hours:
 Lo! the great father of mankind
 Was banished Eden's blissful bowers.

Drink then, nor dread the approach of age,
Nor let sad cares your mirth destroy;
For, on this transitory stage,
Think not to taste perpetual joy.

The spring of youth now disappears,
Why pluck you not life's only rose;
With virtue mark your future years,
This earthly scene with honour close.

With generous wine then fill the bowl,
Swift, swift to Jami, Zephyr, fly,
Tell him that friendship's flow of foul,
Whilst Hafez lives, shall never die.

صوفي بيا کم آيينہ صافست جامرا

تا بنکري صغاي مي لعل فامرا

Sōfi biyā, kē āiyinē sāfēst jāmrā.

Tā bēnēguērī sēfai mī lālī fāmra.

Approach, O Sophist, *this* cup which is a pure mirror,

In order that thou mayst behold *in it* the delightfulness of
the ruby-coloured wine.

Sofi is derived, according to some opinions, from the Arabick word *sof*, (*wool*) and hence signifies a man clothed in woollen garments; whilst others deduce it from the Greek word *Σοφος*, having nearly the same meaning, implying a religious man or philosopher, who retires from the world for the benefit of contemplation.

Sofi is applied by the Persians and Turks, indiscriminately with the word *Dervise* (*pōor*) to distinguish a religious order of Mahometans, called by the Arabians *Fakeers* (by which name they are more generally known in India) though the *Sofis* are however by some considered as a fraternity who make a mere severe profession of a religious and contemplative life than the *Dervises* or *Fakeers*.

Several kings of Persia have assumed the surname of *Sofi*, the first of whom was Ismael, who before he ascended the throne (about the year 1500) belonged to this religious order, and was the founder of the dynasty which possessed the crown till the usurpation of Nader Shah in the year

Sofi, a religious man, a hermit, anchoret, philosopher.

Biya, the imperat. of *ayiden* or *ameden*, to come. It is a general rule, that those Persian verbs which begin with *!* take *ی* after the characteristick letters of the present, future, and negative imperative, as *miyaid*, *biyaid*, *niyaid*.

Ayina, a mirror, is often spelt with one *i*, as *aina*.

Safest, compounded of *saf*, pure, clear, candid, &c. and the 3d person pres. of *buden*, to be.

Jamra, the oblique case of *jam*, a cup.

Ta signifies *so that*, *to the end that*, *in order to*, &c.

Benegueri, 2d person future of *negueristen*, to behold.

Sefa signifies properly *purity*, *cleanness*, *neatness*, but commonly implies *delight*, *pleasure*, *festivity*, &c. The final *ی* after *!* shews that it is followed in construction by another noun in the genitive case.

1736: from this circumstance many of our European historians and travellers have improperly given, without distinction, the title of *Sophy* to all the Persian monarchs.

Hafez, whether from the natural levity of a bon vivant, who in the midst of his festivity laughs at all who profess more virtue and abstinence than himself, or whether from a conviction that these *Sofis* had more of pretended than real sanctity in their assumed austerity, seems happy in every opportunity of sneering at their hypocrisy, insinuating that if they would only behold the cup filled with wine, they would soon throw off that severe reserve, which he considered merely as a mask to impose upon the ignorant and the credulous.

Mei, wine; this word is more generally in use among the poets than prose writers.

Læli famra, ruby-resembling, fam signifying *like to, tending to, resembling*: this word is generally annexed to nouns of colour.

راز درون پرده زرندهان مست پرس

کین حال نیست زاهد علی مقام را

Rāzī dērūn pērdē zērēndān mēstī pūrs

Keēn hālī nīst zāhēdī ælī mēkāmra.

The mystery of love, hid behind the veil, search for amidst
the intoxicated drinkers of wine,

For such things belong not to religious men of eminent
degree.

Raz, a mystery, secret.

Derun, within, behind: it signifies also the inner part of any thing, the heart, soul, &c.

Perde, a veil, curtain, tapestry, &c.

Zerendan, comp. of j from, among, and rendan, jolly fellows, drinkers of wine, such particularly as are noisy and talkative over their cups.

Mest, drunk, intoxicated, &c.

Purs, imperative of pursiden, to ask, demand, enquire,

Keen, contracted from ke, for, and een, this.

Hal, a thing, condition, state, &c. It is singular, tho' here translated plurally.

Neeft, 3d person pres. of buden, to be, with the negative prefixed.

Zahed, devout, a religious man.

Ali, sublime, exalted, eminent, &c.

Mekam, station, dignity, place, degree, &c.

The meaning of this couplet seems in general to imply, that those who wish to be possessed of secrets will be more successful amongst the votaries of Bacchus than in the company of the silent contemplative philosopher. It appears also to insinuate that luxurious wanton conversation is only to be expected where deep draughts of wine throw off all circumspection, and not among such whose abstinence is founded upon the principles of reason, and who never so far lose sight of delicacy as to deviate into conversation which might hurt the modest ear.

عنقا شکار کس نیشود دام باز چین

کاینجا همیشه باو بدستست دام را

Enkā shēkār-ē kēsī nēshūd dām bāz cheen

Kā-injā hēmīshē bād bēdēstēst dām-rā.

The griffin is not the prey of any man; draw in the nets,

For here nothing is caught in the snare but wind.

The Persians, Arabians, and other eastern nations, who in all ages appear to have possessed a greater fire and wildness of fancy than the colder and more regular natives of the West, seem to have furnished the Greeks and other Europeans with the ideas of those monsters whose names are familiar to us, but whose existence has long been exploded, the fabulous creatures known in these countries by the names of *Enka*, *Simurgh*, *Ezshda*, *Ouranbad*, *Soham*, &c. answering in a great measure to the descriptions which our poets and painters have given us of *griffins*, *chimeras*, *dragons*, *basilisks*, *hydras*, and other dreadful creatures of the imagination. And what seems to support this opinion is, that the great system of Romance and general belief in every species of supernatural beings, which for so many centuries kept fast hold of the passions of mankind, dates its origin from the return of the first crusade adventurers from the East; the *fairy* doctrine, in particular, with great appearance of probability, seeming to have borrowed its name as well as tenets from the Persians; *Peri* (softened by us into *Feri*) signifying in their language *a familiar spirit*, *a good genius*, or benevolent being constantly employed in good offices to the deserving part of mankind.

Enka, a fabulous animal.

Shekar, prey, booty; hunting, &c.

Kes, a man, person, any one.

Neshud, 3d person pres. of *shuden*, to be, with the negative particle prefixed.

Dam, a net, snare, gin, trap.

Baz cheen, contract, draw back; comp. of *baz*, again, and the imper. of *cheeden*, to gather, contract.

Ka-inja, comp. of *ke*, for, and *eenja*, here.

Hemishe, properly *always*: this line therefore may be

With regard to the *Enka* mentioned in this verse, it is thus described by the Arabians, *Malumul-ism mejbulul-jism*, i. e. *The name known the body wanting*. Some suppose it to be the *phœnix*; being often described as the only one of the species in the world; whilst others from its size and description think it corresponds rather with the idea of the *griffin*. Meninski, quoting a commentator on Hafez, calls this creature a fabulous bird of immense size, supposed to be the *griffin*, which, according to an Arabian tradition, is said to have reigned as queen on the mountain of *Kaf*, where Alexander the Great had once a conference with her. This is the same animal named by the Persians *Simurgh*, from its supposed enormous size, implying that it is thirty times larger than any other bird.

With regard to the name it seems, according to Meninski, to be derived from the length and colour of the neck, the literal signification of *Enka* being a dog of the greyhound species, with a long taper neck, surrounded by a kind of collar of bright shining white.

This verse at first view seems to be merely a satire on vain pursuits and the misapplication of time in searching after impossibilities. Criticks, however, who often discover hidden meanings which the poet himself probably never dreamt of, suppose that his mistress is couched under the figure of the *Enka*, and that all his endeavours to gain her love being equally vain as spreading snares for the *griffin*, it was folly to persist.

literally translated, "For in this place the wind is always
in the hand of the net,"

Bad, the wind.

Bedest, is in the hand, compounded of be, in, dest,
a band, and the 3d person present of *buden*, to be.

Dam, as above, a net, &c. *ra* marks the oblique case.

در عیش نقد کوش که چون البخوار نماند
1 2 3 4 5 6 7 8 9 10 11 12 13

ادم بهشت روضه دار السلام را
1 2 3 4 5 6 7 8 9 10 11 12 13

Dēr æiſhī nēkt kūſh kē chūn ābkhūr nēmānd
1 2 3 4 5 6 7 8 9 10 11 12 13

Adēm bēhīſht rūzēi dār-ēſſelmārā.
1 2 3 4 5 6 7 8 9 10 11 12 13

Enjoy the present delights, since Fortune is inconstant :

Adam was driven from the gardens of paradise.

The Mahometans believe that the world was inhabited before the crea-
tion of man by the *genies*, and that God having ordered them to prostrate
themselves before Adam, and acknowledge him as their Superior, the *Peris*

Alsh, is properly *life*, but here means *pleasure, delight*.

Nekt, ready, prepared, time present: it signifies also ready money.

Kush, imperat. of *kushiden*, to endeavour, give attention:

kush der therefore implies endeavour at, give attention to.

or good genies obeyed, whilst the bad genies or Dives, at the head of whom was *Eblis* (the devil) rebelled, in consequence of which they were driven from paradise, and have ever since continued the enemies of the human race. They say that God, when he resolved to create *Adam*, sent the angel *Gabriel* to the earth to bring seven handfuls of the different strata of which the terrestrial globe was composed, against which the earth remonstrated, under the apprehension that the creature for the formation of whom she was to furnish materials would rebel, and draw on her the wrath of God: *Gabriel* moved with compassion carried her remonstrance to heaven. *Michael* was then sent, and after him *Asrafel*, who both returning with reports of the earth's reluctance, the Supreme Being, displeased at her obstinacy, dispatched *Azrael*, who seized by force the seven handfuls of her mass, and bore them to heaven: in consequence of which *Azrael*, who in the execution of this office had displayed the stern unfeelingness of his nature, had the charge consigned to him of separating the souls from the bodies of this new creation, and thence received the appellation of the *Angel of death*. From the different colours and qualities of the earths made use of in the creation of man arise, say the Mahometans, the different colours and temperaments of his posterity.

Eblis, they add, being full of resentment against this new creature, associated himself with the *serpent* and the *peacock*, who, after various arts, having at length prevailed upon *Adam* and *Eve* to eat of the forbidden fruit, the glorious robes with which they had been clothed immediately dropped off, when, struck with shame and surprize, they hid themselves among some fig-trees, where they did not long remain before they heard the awful voice of God pronouncing their banishment from paradise. They were all in consequence thrown headlong to the earth: *Adam* fell upon a mountain in the island of *Serendib* or *Ceylon* (now called *Pico d' Adam*) *Eve* at *Gidda* on the *Red Sea*; *Eblis* at *Missan* near *Bassora*; *Hindostan* received the *Peacock*; and *Ispahan* the *Serpent*. *Adam*, after suffering much as a punishment for his disobedience, was at length permitted to meet

Ke appears here to be an expletive.

Chun, the adverb *since*.

Abkhor has many significations, as *a drinker, carrier, holder of water, &c.* but here metaphorically it means *Fortune*.

Nemand, 3d person present of *manden*, *to remain*, with the negative prefixed.

Adem, *man* in general, the first man *Adam*.

Behisht, 3d person pret. sing. of *heshten* or *heliden*, *to expel, banish, &c.*

Rauze, *a meadow, garden, &c.*

Dar-esselam, *paradise, heaven, the mansion of peace*; *dar* signifying *a house*, and *selam*, *peace, safety, &c.* It is pronounced *dar-esselam* not *dar-elselam*. [See remark, p. 7.] The Arabick article is sometimes pronounced as if annexed to the preceding word, as *اب البشر* *abul-besher*, *the father of men*, i. e. *Adam*.

Eve on mount Arafat, from whence he conducted her to Serendib, where they passed the remainder of their lives.

The moral of this verse seems to recommend a chearful enjoyment of the present hour, without indulging too great curiosity, or giving way to melancholly by thinking too despairingly on the time to come; for Adam, not contented with the delights of paradise, but wishing to pry into futurity, was suddenly punished for his presumptuous folly, and banished for ever from those mansions of bliss.

در بزم دور یکنو قدح کش و برو

یعنی طمع مدار وصال دوام را

Dēr bēzmī dūr ikdū kēdēh kēšb vē bērū

Yāni tēmā mēdārī vēsāl dūāmā.

In the banquet of life, drink a cup or two, and depart,

That is to say, Entertain not a wish for perpetual enjoyment.

Der, the preposition *in*.

Bēzm, a banquet, conversation.

Dūr, time, age, life of man, &c.

Ikdū, comp. of *ik*, one, and *dou*, two.

Kedeh, a larger kind of cup, a goblet.

The poet here compares the world to a banquet, and advises the guests to drink a little and then depart; which not only appears intended to inculcate temperance in the pleasures of the table, but also, as perpetual delights are not to be hoped for, that we ought to be satisfied with a moderate portion of the comforts of life, and enjoy them as they come, without dreading the approach of age, or repining at the short duration of all earthly happiness.

Kesh, the imperative of *keshiden*, to draw, extract, &c.
but here it signifies to drink.

Berou, imperative of *resten*, to go.

Yāni, that is to say, also undoubtedly, forsooth, &c.

Temā, wish, avarice, strong desire, &c.

Medar, imperat. of *dashten*, to have, with the negative.

Wesel, enjoyment, also company, conjunction, &c.

Duamra, perpetuity, duration; literally the enjoyment of perpetuity.

اي دل شباب رفت و نچيدي كلي ز عمر

پيرانه سر بکن هنري ننگ و نام را

Ei dīl shēbāb rīft vĕ nēchīdī gūlī zūmr

Pīrānē sēr bēkūn hēnrī nēnk ū nāmra.

O my soul! youth is gone, and thou didst not gather the
rose of life;

Employ the time of old age in virtue, probity and honour.

Ei, the sign of the vocative.

Dil, heart, soul.

Shebab, youth; also the beginning or recent state of any thing.

Rift, 3d person pres. of *riften*, to go.

Nechidi, 2d person pret. of *chiden*, to gather, pluck, &c. with the negative prefixed.

Guli, the rose, the final *ی* here being equivalent to the definite article *the* in English.

Zûmr, from life: *ûmr* signifies properly an age, a long life.

Peerane, old age, from *peer*, an old man.

Ser has a variety of significations; here it means time.

Bekun, the imperative of *kerden*, to make.

Henri, virtue, science, excellency, art, &c.

Nenk, probity, virtue, honour, &c.

Nam, name, fame, honour, reputation, &c.

The poet in this verse evidently advises us not to repine too much at what is past and cannot be recalled; but that if the reflection on our early age should recall to our recollection more of folly than of prudence, we should endeavour to compensate for our youthful negligence in gathering the rose of life, by the exemplary conduct of our declining years.

حافظ مرید جام میست ای صبا برو

و زنده بنده کی برسان شیخ جام را

Hāfēz mērīd jāmi mēst ei sēbā bēru

Vē zēbnēdē bēndēki bērsān sheikh jāmrā.

Hafez is desirous of a cup of wine, fly, O Zephyr,

And from his servant, present respects to Sheikh Jami.

Merid is a participle of the 4th form of Arabick verbs, and signifies *desirous*.

Jam, a cup, globe, &c.

Meist, *mei*, wine, with the 3d person present of *buden*, to be, annexed.

Ei seba, the vocative of *seba*, a gale.

Berou, imperative of *resten*, to go.

Zebende, compounded of *z* from, and *bende*, a servant.

Bendeki, service, servitude: here it means *compliments, respects*: it is the abstract from *bende, a servant*.

Bersan or *beresan*, imperat. of *resaniden*, to carry, bear, &c. the transitive of *residen*, to arrive.

Sheikh, a doctor, a learned man, a senior, old man, &c.

Jam, there is a play of words here, *jam* signifying not only a cup, but being the name of one of our poet's friends, author of a work called *Enis-essabitin*, i. e. the *Constant Friend*.

The eastern nations make their cups of many different metals as well as glass: they have great variety of shapes, but mostly tending to the spheric, whence *jam* signifies also the *celestial globe*: from the brightness of these cups *jam* also means sometimes a mirror. They have a tradition that *Jemsbid* (the Solomon of the Persians) and Alexander the Great had cups, which showed them all things, natural and even supernatural: the patriarch Joseph is said to have used a mysterious cup when he foretold future events; and Homer describes the cup of old Nestor, on which all nature was symbolically represented. One nation probably borrowed the idea from another, but where it originated it is difficult to determine, though the presumption is rather in favour of the eastern nations, as the marvellous has in all ages prevailed more with them than among the philosophic and reasoning Europeans.

F I N I S.



